



# Journal of Music,

and

## MUSICAL VISITOR.

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**JOURNAL OF MUSIC.****RELIGIOUS.****Musical Commentary.**

Exodus 19: 13.

**"When the trumpet soundeth long, they shall come up to the mount."**

In the chapter from which the above clause is taken we have a description of the preliminary arrangements and divine exhibitions, previous to the giving of the ten commandments on Mount Sinai.

The order of Jehovah's manifestations is given in the 16th verse of the same chapter. First, there was thunderings and lightnings. These proceeded from a thick, (black) cloud. Second, this cloud gradually came down, and rested on the mountain. Awful were the peals of constant thunderings, making the very earth quake. The Sun grew dim, and solemn silence was rendered penetrating by the sheets of fire emptied out of the dark and portentous cloud. Next, the clarion cry of the trumpet of God, "exceeding loud," leading off a mighty trefle, with a bass which seemed to shake creation. This was music awfully sublime: not like the symphonies of angels and glorified spirits which swell on the celestial breezes of Paradise, and bear away to countless worlds of glory, the praises of heavens' Almighty King. This strange music of trumpet and thunderings was adapted to effect with awe a dependant and waiting multitude.

If we mistake not this is the first direct reference to the TRUMPET. And yet the mention of it is such as to afford reason to believe that the trumpet was then in use, otherwise something more than a mere reference to "the trumpet" would have been recorded. In all probability it was used with the men's voices in the chorus of the song of Moses.

The trumpet like the horn, gives out only the harmonics of the scale. [See Vocal School, p. 110 to 141.] These are 1, 3, 5 and 8;—usually the harmonics of two Scales and three of the third Scale.—Whether on this occasion different sounds in pitch were given, is not stated definitely, though it is more probable there were, since that was, and always has been the manner of blowing the trumpet. Many of our readers are aware of the thrilling and enspiriting effort produced on the field of battle, by the trumpeters on horses. The trumpet is one of the most commanding and soul-stirring instruments in use for the field. And it is an interesting fact, that the first mention of this instrument is where it was used by Jehovah on one of the most awful and grand occasions ever witnessed by mortal man. Let this instrument then never be desecrated to vile and murderous purposes.

The "loud sounding" of the trumpet is just as properly spoken of a succession of different notes, varying in pitch and force, as of one uniform sound.—When the trumpet soundeth long, probably means after the trumpet had been sounding a long time, louder and louder. And as the common acceptance of the phrase, the trumpet soundeth, or the trumpet sounding or "voice of the trumpet," would always be understood to mean, really the voice of the trumpet,

which is as before remarked, the harmonics of several scales; so we conclude that different sounds were given on this occasion.

**Exodus 19: 19.**—"And when the voice of the trumpet soundeth long, and waxed louder and louder, Moses spake, and God answered him by a voice."

Commentators have the idea that "long blasts" of the trumpet were given out; not intimating whether they were all on the same pitch, or whether they were succeeded by higher sounds or harmonics. If any of our remarks seem wild, let them be carefully weighed before they are thrown away.

When common writers speak of sounds being louder, they generally mean those which are higher in pitch than preceding ones. If we should understand by the phrase, "waxed louder and louder," that succeeding blasts were higher in pitch than former ones. It would be perfectly proper to say of a trumpeter slowly approaching us, blowing a wild melody, that the "voice of the (his) trumpet waxed louder and louder."

From the phrase in the 13th verse, "when the trumpet soundeth long," we most reasonably suppose that the first blasts of the trumpet were short. This would certainly give us Rhythm of some kind.

The vibrating thunder shook the earth. The vibrations of the trumpet pierced and pained the ear.

Clark says, "probably the sound of the trumpet was something similar to that which shall be blown by the angel, when he sweareth by him that liveth forever and ever, there shall be time no longer."

Henry says that, "It was the sound of the trumpet that made all the people tremble as those who knew their own guilt, and that they had reason to expect that the sound of this trumpet should have been to them the alarm of war."

The trumpet adds majesty and power to instrumental music, but is too loud for vocal performances, unless it might be on some peculiar occasion when there were a multitude of voices.

**Exodus 20: 18.**—"And all the people saw the thunderings, and the lightnings, and the noise of the trumpet, and the mountain smoking," &c.

It will be observed, that in one case, Exodus 19: 13, it speaks of the long sound of the trumpet. In another, 16th v. of the exceeding loud voice of the trumpet. In the next instance, 19th v., of the voice of the trumpet waxing louder and louder.

These peculiar expressions seem to describe (Dynamical) degrees of force:—

m. A long sound:

f. An exceeding loud voice: and

ff. A voice waxing louder and louder.

In the text above quoted perhaps reference is made to the voice of the trumpet in multiplied and terrific blasts, rending the air with such deafening vibrations as to swallow up all instrumental reality in a penetrating and tremendous "noise."

The people did not of course see the noise. The expression "When the people saw," is a common one and means in such a connection, that when they observed or were sensible of, i. e., by hearing, seeing and otherwise. The verb to see, is used rather than the verb to hear, because the terrific lightnings, mountain in flames, and overhanging dark and dismal cloud produced more effect through the eye on the

minds of the awe-stricken multitude, than the majestic thunders and mighty voice of the trumpet did through the ear, or the heaving of the earth through the sense of touch. We give this explanation, notwithstanding Henry has expressed a different opinion; and the reader will take it for what it is worth.

**Exodus 32: 18.**—"And he said, *It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome: but the noise of them that sing do I hear.*"

Here is a case of singing and dancing. (See next verse.) And be it remembered by all who apologise for promiscuous singing and dancing as a source of merriment and hilarity from the Bible, that the first case on record is one where in connection with idolatrous worship, the anger of God was kindled and a most signal destruction of life followed, and was succeeded by other plagues.

Here singing and dancing was an accompaniment of sinful gratification and wicked conduct. And we are constrained to believe that it is seldom otherwise. So far then as the subject of singing and dancing is concerned, the evidence in the present case is decidedly against it.

What kind of singing it was, or what kind of tunes is quite uncertain. If they sang tunes which before had been used for sacred purposes, then they were guilty of sacrilege—of profaning music which was clothed with divine associations. This would degrade the most lively and soul-stirring ideas of Jehovah to the cold sensibilities of a Golden-calf, and even to the most morbid guilt condemned by the seventh commandment, as we may presume by what is said of their nudity.

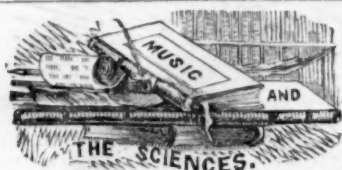
That they sang tunes in Rhythm and Melody more in accordance with their idolatrous worship and licentious conduct, is the more probable. Our own idea is that they carried the height of their mental drunkenness and morbid sensibility to a phrenzy, bordering on insanity, and that their singing was rather a crazy noise of different, wild, unmeaning melodies, being sung by the mass at the same time, than the performance of any tune. They were intoxicated with abominations.

All this however is nothing against singing as a talent bestowed by the Creator for purposes of advancement in the divine knowledge, and as a means, rightly used of heightening our emotions of love to the Father of our spirits. The year of the world to which the passages in Exodus relate, was 2513, or some time during the first year after the Israelites came out from Egypt.

**Leviticus 23: 24.**—"Speak unto the children of Israel, saying, In the seventh month, in the first day of the month, shall ye have a Sabbath, a memorial of blowing of trumpets, a holy convocation."

We now come down in the world's history about one year, to 2514.

Here the trumpet is referred to as an instrument used for a specific purpose by divine appointment. The time of year to which the text refers was September; supposed by the Jews to have been the same time of the year that the world was created.



## JOURNAL OF MUSIC.

Mr. GATES of the Marietta Intelligencer, with whom we had a short interview some years since, is a thorough musical man, and we really hope that his pen will dip a little into Music through the columns of his popular Journal. Marietta is an old place, and is worthy of one western *Star*, and we hope that her 'Gates' will open and send forth the rays of music throughout the Golden West.

Our "JEWELL" of Harmer O. has our thanks for his kind aid and influence. We hope that he will meet with success in circulating the Journal of Music. His communications are always interesting. No spirit is better than that of Christian affection.

LUCAS' REMARKS. A gentleman in a recent communication from O. states that a distinguished musical and literary man in his vicinity, on reading Mr. Lucas' "Remarks," "in conversation expressed himself" decidedly against the monopolizing spirit of Mr. Hastings. He is delighted with the new Book (by Hastings & Bradbury of New York.)

MARIETTA, O. We learn that "there has been a new Society formed in Marietta within a few weeks, for the purpose of musical improvement. Mr. Gates, Leader. They use the Psalmist."

Br. M. L. BICKFORD, an old class-mate, is located in or near Richmond, Va. We believe that he is a Preceptor of a High School or Academy—is married and has two children. This will answer our correspondent in Ga.

MAHALATH, in the present number is a sweet little composition, music and words by a correspondent of Dartmouth College. He must excuse our delay, since it is really impossible sometimes to attend to a little thing when a great many little things require attention. Will he have the kindness to send some more of his compositions.

CONTRIBUTIONS. Any of our subscribers or contributors will oblige us much by sending short articles on the subject of music. Communications from any friends in relation to choirs, schools, the general interests of music, music in schools, &c. &c., will be in place. Please forward.

PHONOGRAPHY. It is not true that this system of writing is easier to learn than common short hand. We speak from a knowledge of both. Nor is it any shorter or better for following a speaker. Phonography is only a new name for short hand writing, with additional characters, so as to represent every sound in the language, such as to render the system subservient for common use. It is all embraced in a few words—"an improvement on short hand." However, a new name is necessary to make the thing "go." There are many imperfections in it, but still, we think it is destined to be highly useful. We highly commend the efforts of those who are endeavoring to introduce it into this country, though all the puff which appears are not to be credited. A monthly Journal is published in England in this character, and about 50,000 letters have been transmitted through the British Post the last year. A perfect system of short hand or Phonography would be of immense value to the Literary world, indeed to all classes. Printing in this way could be read much easier than in the present manner. To learn to read would only be the labor of a few weeks. And to learn to write it would be easier than long hand.

## Literary.

CATALOGUE of the officers and students of Chester Academy, Nov. 1844. The board of instruction embraces two associate Principals and five assistants, including a male and female teacher of music. From our personal knowledge of Mr. Silsby, the teacher of vocal music, we should think that the advantages in this respect would be good. Students for the year, 342. The Greek, Latin, French, Italian and Spanish languages, and the other usual branches are taught. Familiar weekly lectures are given on Chemistry, Philosophy, Astronomy and School-keeping. The apparatus is quite extensive. Terms, 3.00 to 4.00. Instrumental music, 10.00. Where are their musical text-books?

CATALOGUE of the officers and students of the Methodist Female Collegiate Institute, Cincinnati, O.—Here are a Principal, a Governess, and eight Teachers and Assistants, including a Professor of Vocal, and Instructress of Instrumental and Vocal Music.—

Total number of students the present year, 202. Here are three departments, Primary, Preparatory, and Collegiate, requiring about four years application. From the text-books named in the course of study, we should presume that an education nearly equal to the best given at College for young men, might be here obtained. In the collegiate department, no less than six languages are taught, besides other sciences and studies common to most colleges. The appearance of the Catalogue gives a very good impression in relation to the Institution. Expenses probably vary from 1.25 to 1.60 per annum. We approve highly of such advantages for young ladies.

CATALOGUE of the officers and students of Bakersfield Academical Institution, Nov. 26, 1844. Total number of students, gentlemen and ladies, 244. This Institution has a classical and English department, and proficient instructors for the various branches of a complete Academical education. The Greek, Latin, French and Spanish Language are taught. Lessons in music, by H. D. Hopkins. The apparatus is quite complete, and the situation of the Institution agreeable. Terms, \$3 to \$4—Painting, &c., \$1.50; Vocal Music, 50 cts. per quarter. Board in good families from \$1 to 1.25 cts. per week. Winter term commenced in Dec.—first Wednesday.

CATALOGUES. We have recently received, as will be seen from our notices, a number of catalogues; and we will take this occasion to say, that we shall be happy to receive and notice catalogues of all Schools and Institutions of learning. We have a pretty good share of subscribers who are interested in the subject of education. Our notices may be the means of multiplying students.

UNIVERSITIES IN GERMANY. There are no less than twenty Universities in Germany alone, which rank, according to Brooks, as high as the highest of our colleges. The German Universities excel in all kinds of Learning. The smallest of them have not less than 20 professors, and the largest of them as many as 84, with all the intervening numbers. The number of students at each, varies from 200 to 2000. The requisitions for entering these are higher than for entering our colleges; and their system of education is more extensive than ours.—*Morning Star*.

AMHERST COLLEGE. The Trustees of Amherst College have appointed Rev. Edward Hitchcock, J.L.D. to be President of that Institution, and also Professor of Natural Theology and Geology. They have also appointed Prof. Charles U. Shepard to be Professor of Chemistry and Natural History.—*Portland Trans*.

AMERICAN JOURNAL OF FINE ARTS. This is the name of a new quarto Journal, of 24 pages, published at New York, and edited by A. D. Poterson. It is got up in a beautiful style, and is devoted to painting, sculpture, architecture, and music. If succeeding numbers are equal to the first, it will be a valuable work, and one of an important kind. The music department contains a number of well written, Historical, Biographical and practical articles, adapted to the latitude of New York particularly, and to the country generally. We shall value the exchange highly.—Published monthly at 3 dollars per annum. Address W. B. Taylor & Co., Publishers.

LADIES' GARLAND. This interesting periodical continues its regular visits, and is well worthy of patronage. \$1 per annum. J. Van Court, Philadelphia. It comes out now much improved, and always contains one piece of music.

OBERLIN REVIEW. A literary and religious Review is about being established at Oberlin, O.

ECCLESIASTICS IN FRANCE. France is making a sudden and striking transition from total indifference to all religion, to zealous labors for the Papacy. The priests are acquiring great power and influence in that country. By some arrangement of the French Government, all ecclesiastics have a free passage in the steam vessels of France which ply in the Mediterranean. Not a vessel arrives at Malta without half a dozen priests proceeding to, or coming from, the Levant or France.

## The Wolf turned Shepherd.

A FABLE.

A wolf, whose gettings from the flocks  
Began to be but few,  
Bethought himself to play the fox  
In character quite new  
A shepherd's hat and coat he took,  
A cudgel for a crook,  
Nor e'en the pipe forgot;  
And more, to seem what he was not,  
Himself upon his hat he wrote,  
I'm Willie, shepherd of these sheep.  
His person thus complete.  
His crook in upraised feet,  
The impostor Willie stole upon the keep.  
The real Willie, on the grass asleep,  
Slept there, indeed, profoundly,

His dog and pipe slept, also, soundly;  
His drowsy sheep around lay,  
As for the greatest number.  
Much blessed the hypocrite their slumber,  
And hoped to drive away the flock,  
Could he the shepherd's voice but mock.  
He thought undoubtedly he could.  
He tried; the tone in which he spoke,  
Loud echoing from the wood,  
The plot and slumber broke;  
Sheep, dog, and man awoke.  
The wolf, in sorry plight,  
In hampering coat bedight,  
Could neither run nor fight.  
There's always leakage of deceit,  
Which makes it never safe to cheat.  
Whoever is a wolf had better  
Keep clear of hypocritic fetter.

## PRACTICAL AND



## THEORETICAL

## Rules for the Organist.

On leaving the Organ, always have the swell open, especially in cold weather. The reason of this is, that the swell of the organ is a box, and should be kept open in order that the air may freely circulate through the pipes belonging to the swell. Otherwise, the least change in the temperature of the air puts the swell and great or choir organ out of tune.

ANOTHER RULE. On cold mornings select tunes in three and four flats or four sharps, where the thirds of the key are generally a little sharp. This will keep the choir from flattening.

## Regulations of the Choir.

1. The Organist or Conductor of the Music is or should be entirely responsible to the church for the singing.
2. The Conductor or Organist has the entire charge or control of the Choir in all respects. If he is a competent man, the choir is a school of a little higher order.
3. The Conductor or Organist must say who is to sing in the choir and who must not sing.
4. He must say how and where each member shall sit. If he is both competent and a good man, he will know better than any one or all the choir, how to arrange the singers so as to produce the best effect, and he will do it.
5. There is no other plan on which a choir can be successfully managed.

## The Psalmist and Carmina Sacra.

Since we are almost compelled so to do, we will state some fundamental reasons why we prefer the Psalmist, the new singing book by Messrs. Bradbury and Hastings of New York. In the first place, Mr. Hastings stands pre-eminent as a man of musical taste—so acknowledged we believe by Mr. Mason and all others. In the second place, his literary acquirements are quite superior to those of the author of Carmina Sacra—and particularly his knowledge of harmony and counterpoint,—and his experience is more refined—so we believe it is generally considered. Mr. Bradbury is a young, enterprising and successful teacher—Boston cut. We have in this book the cream of their labors.

In the rudiments we have the systems of both authors. The music is diversified, embracing a large variety of all kinds. Carmina like all the other books of the same author contain very many old tunes, such as are to be found in every collection, and such as are now in the possession of every choir. The Psalmist is nearly all new music. The "Choir," "Boston Academy's Collection," and "Carmina" are all cast in the same mould—no change of taste—except the tendency to the German monotonous choral. The music of the Psalmist is sprightly and soul-stirring; some chorals—but we do not want every thing like Old Hundred. Carmina Sacra is very deficient in metres only about 30. Hence, the Methodists and Baptists cannot sing more than one half of their hymns for the want of tunes.

The wants of all denominations are met in the Psalmist by about sixty metres adapted to almost every kind of a hymn in use. The chants in Carmina are all similar; nearly all from one composer—and much the same in all respects. The Psalmist has "the Boston Chants" (!) and the chants for the Episcopal service. It has also a much larger variety of short anthems and set pieces, adapted to different occasions. In fine—the whole taste and style of the book is entirely different from Carmina—more musical. However, this is only our opinion—and, lest we should be charged with prejudice, we shall allow any



one to express different opinion in our columns. Though Carmina generally speaking may be said to be pretty good, still "too much of one thing is good for nothing," and variety is the spice of life. This we presume is the main reason why choirs and schools are so generally laying aside the Carmina and adopting the Psalmist. We furnish to order all kinds of singing books.

**\*THE SWISS BELL RINGERS.** We have listened to all kinds of music, but never to any which so completely thrilled us as the magic tones of those bells, as they flung upon the quivering air the magnificent pieces—"Fra Diavolo," and "Haydn's Surprise." We learn that they are unable to read a note of music, performing altogether from memory, with a wonderful exactitude; at any rate, their success is proved by their reception here, to be secure beyond a doubt, and they have fully sustained their "English reputation."

Their band consists of nine performers, and the instruments they make use of, are common hand bells, of various sizes and tones. About fifty of these bells, it is said, are arranged on a long table behind which the players are placed: and the music is produced by the ringing of these bells, which are passed with incredible rapidity from the hand of one performer to the other, as the exigencies of the tune require. In this way the most difficult overtures and combination of harmony are executed, with astonishing precision and beauty of effect. [N. Y. Tribune.]

### Contents of Glees for the Million.

Angler's Glee,  
Come, let us all a Maying go,  
Do, Re, Mi, [CATCH.]  
Duett and Trio,  
Glee for the Fourth of July,  
How Glad with Smiles,  
Harvest Time,  
Hear those Soothing Sounds,  
Hark! the Village Maids are singing,  
I would I were a Careless Child,  
May Day,  
National Song,  
Oh! Come Away,  
O come ye into the Summer Woods,  
Onward Float,  
Temperance Glee,  
Temperance Ode,  
The Beauties of Spring,  
The Merry Sleigh Ride,  
When the Morning first Dawns.

### Communication.

A true and active friend to the cause of Music in Harmer, O., in his letter containing a new subscription to the Journal of Music, has the following remarks which will be interesting to the friends of Zion:

"Having a little space left, I would say to you that we are in the midst of a very interesting revival in this place. We have had meetings in the Methodist Episcopal Church almost every evening for more than two weeks. For a week or ten days, every time an opportunity was given, there has been from 10 to 25 at the altar, and what renders it especially interesting is, that they were principally young, and many from the Sabbath School. Many are rejoicing in a hope of pardon, and several have united with the church. The prospect is that the good work will continue for weeks and we hope for months to come. There is much harmony and good feeling existing between the Evangelical churches in this place. I think, that as a general thing, there is much more harmony in the churches in the Western country than in New England. In very many places the partition walls are not so high but that Christians can shake hands over them."

### General and Miscellaneous.

**TEXAS AND MEXICO.** A large amount of stores and ammunition have been received from England by the Mexican Government, preparatory to an invasion of Texas. Tents made by Messrs. Shelton, of this city, were paid for by a Bill of Exchange on the house of Bearing, Brothers & Co.

**A Pointed Blow.**—An invalid sent for a physician, the late Dr. Wheelman, and after detaining him sometime with a description of his pains, aches, etc. he thus summed up: "Now Doctor, you have humbugged me long enough with your good for nothing pills and worthless syrups they don't touch the real difficulty. I wish you to strike the cause of my ailment, if it is in your power to reach it." "It shall be done," said the Doctor, at the same time lifting his cane and demolishing a decanter of Gin that stood upon the side-board!

**Gag Rule Repealed.** The famous Gag Law has been repealed on motion of Mr. Adams, 108 to 80.

**MEXICO.** There is an appearance of national difficulty with Mexico. Our minister, Mr. Shannon, has in consequence of an insulting note, suspended intercourse.

**RAIL ROADS.** The Hartford and Springfield Rail Road, is now completed and in successful operation; the cars pass over the road in an hour and five to 10 minutes, 26 miles; there is no better constructed work of the kind in the country; they have two air-spring cars which are unsurpassed by any we have seen.

**Portland and Montreal.** An engineer has been appointed to survey a route for a railroad between Portland and Montreal.

**Boston and Plymouth.** The whole route of 37 miles has been contacted for.

**Cabotville and Springfield.** This road is nearly completed.

A schoolmaster on being asked the meaning of the word "fortification," replied, "Two twentifications make one fortification."

**SUGAR.** 200,000 hhds. of sugar were raised in Louisiana the past crop.

### Ladies Department.

#### THE RECLAIMED.

"Home! how I love thee!" exclaimed Emma Wharton, as she stood at her window, on the evening before her bridal.

So absorbed had she been in meditation that she had not noticed the entrance of a second person, until a well known voice aroused her; and Charles Mordaunt stood at her side.

"And will not our forest home be as pleasant as this?" said Charles? "Can we not, in each other's society, enjoy as pure and unalloyed happiness, as though we were surrounded by all whom we hold dear?"

"Yes, Charles; I doubt not but our home will possess many new attractions, which are strangers in our present homes; but when I think of those whom I shall leave behind—those who have watched over me in infancy, and been my companions in later years, you cannot wonder that I feel sad. But this grief unfits me for the duties of the morrow, and I must seek the aid of nature's sweet restorer, to revive my spirits;" and with a cheerful "good night," she retired to her chamber.

Charles Mordaunt was the only son of a wealthy merchant, and possessed talents of the highest order, and a mind capable of superior judgment. He had chosen law for his profession, and had, at the time my tale commences, just completed his studies. His high standing in society gave him free access to the circles of amusement, and it was at a party given in a neighboring town, that he first saw and admired Emma Wharton. He sought her hand, and was not refused, and on the morrow they were to be wedded, and remove to a newly settled section of the west.

Emma Wharton loved Charles Mordaunt with a deep and devoted affection; but when she looked forward to the step she was about to take, she trembled—not only for the responsibility which she was about to assume, but she had noticed that he had contracted a fearful habit, which, if persisted in, she feared would destroy their prospects of happiness forever.

Charles Mordaunt loved to "linger around the wine-cup." But she trusted that the new scenes in which they would be introduced, and their seclusion from the haunts of mirth in their new home would free him from all temptation to partake of the poisonous bowl. Alas! for the trusting heart of woman. Her confidence may be misplaced, and her affections unrequited, yet she will still hope. Thus it was with Emma. Incapable of deceit herself, she trusted that others were equally so; and, confiding in his affection for her, she was willing to unite her fate with his.

They were married; and bidding far-well to the scenes rendered hallowed by the remembrances of former days, they proceeded on their long toilsome journey. On their arrival, Mr. Mordaunt purchased a neat cottage; and, beneath Emma's guiding hand, the "wilderness soon began to blossom as a rose." Nature had ever been her favorite study, and here she could behold her in all her varied forms, from the tiny wild flower that bloomed at her feet, to the majestic forest tree that spread its towering branches over their lowly abode.

For several months, nothing occurred to disturb their happiness, and Emma fondly hoped that her fears would never be realized; but one evening, Charles entered the room where she was sitting, and handed her a card. It was an invitation to a party which was to be given at the village. Emma hesitated; she

knew that at such places, wine was freely introduced, and she feared its effects on one who had so long abstained from its use; but she finally yielded to his urgent solicitation and went. Charles drank freely of the contents of the poisonous bowl, and from that evening his downward course was rapidly traced. Emma warned him mildly, yet firmly, of the danger of the course he was pursuing, and besought him to "turn and live?" but warning and entreaty were alike unavailing. Home had no charms for him, and the society of the young wife was exchanged for that of his companions in debauchery.

But her constitution, naturally delicate, was unable to bear the hardships which she was now obliged to endure. Reason was dethroned, and she was prostrated beneath a raging fever. During her sickness, Charles was continually at her bed-side. Remorse had begun its work, and he felt how deeply he had wronged her whom he had vowed to cherish and protect. And now the crisis came on which was to decide between life and death.

"Silent, he stood, as turned to stone,  
Waiting to hear the dying groan."

Then falling at her bedside, he prayed in agony of spirit, that if God would but spare her life, he would never again touch the accursed poison which had been the cause of her suffering, but that the remainder of his days should be spent in the service of his Redeemer.

A low, feeble voice responded "Amen." It was Emma's. Life had triumphed; and with returning reason, her ear had caught the sound of that blissful sentence.

His prayer was answered. She recovered rapidly, and, in a few weeks, was again able to attend to her customary duties.

But where, it may be asked, was Charles? Had he so soon forgotten his promise, and returned to his accustomed haunts? No; it was still held sacred; he sought the mercy he had so long rejected, and the balm of Gilead was poured into his wounded spirit. Peace and contentment were again restored to their quiet dwelling; and an altar was raised, where morning and evening, their sacrifices ascended to heaven. He lived many years an ornament to society, and to the church of which he was a member.

"They were lovely and pleasant in their lives, and in death they were not divided."

The tall grass of the Mississippi valley waves above the resting place of Charles and Emma Mordaunt.  
P. A. L.

#### Courtship of a Rashful Clergyman.

The Rev. John Brown of Haddington, the well known author of the Self Interpreting Bible, was a man of singular bashfulness. In token of the truth of this statement, I need only state that his courtship lasted seven years. Six years and a half passed away, and the Rev. gentlemen had got no further forward than he had been the first six days. This state of things became intolerable; a step in advance must be made, and Mr. Brown summoned all his courage for the deed. Janet, said he as they sat one night in solemn silence, "we've been acquainted now for six years an' mair, and I've ne'er gotten a kiss yet; d'ye think I might take one, ma bonnie girl!" "Just as you like John, only be becoming and proper wi't." "Surely, Janet, we'll ask a blessing."

The blessing was asked—the kiss was taken, and the worthy divine, perfectly overpowered with the blissful sensation, most rapturously exclaimed,

"O woman! but it is *gude*; we'll return thanks."

Six months made the pious couple man and wife, and, added his descendant, who humorously told the tale, a happier couple never spent a long and useful life together. [Bap. Reg.]

#### The Erring.

BY JULIA A. FLETCHER.

Think gently of the erring!  
Ye know not of the power  
With which the dark temptation came,  
In some unguarded hour.  
Ye may not know how earnestly  
They struggled, or how well,  
Until the hour of weakness came,  
And sadly thus they fell.

Think gently of the erring!  
Oh do thou not forget,  
However darkly stained by sin,  
He is thy brother yet.  
Heir of the self-same heritage!  
Child of the self-same God!  
He hath but stumbled in the path,  
Thou hast in weakness trod.

Speak gently to the erring!  
For is it not enough  
That innocence and peace have gone,  
Without thy censure rough?  
It sure must be a weary lot  
That sin-crushed heart to bear,  
And they who share a happier fate,  
Their chidings well may spare.

Speak kindly to the erring!  
And thou mayst lead them back,  
With holy words, and tones of love,  
From misery's thorny track.  
Forget not thou hast often sinned,  
And sinful yet may be,—  
Deal gently with the erring one  
As God has dealt with thee!

[Social Monitor.]

For the Journal of Music.

**The Fair Pledge of Freedom.**

FOR THE YOUNG MEN'S TEMPERANCE SOCIETY.

My name I now give you, my heart and good will,  
To aid you in combat, the devil to kill;—  
He comes in the form of Rum, Brandy, and Gin,  
And the mischief he causes, to us is a sin.  
His old tottering kingdom the young men will shake,  
They will use moral suasion where'er it will take;  
They will talk and will sing, and argument bring,  
And use every effort to conquer this king.  
The fair pledge of freedom the ladies will wave,  
Until this arch monster is laid in the grave,  
Resolved to live single, and die an old maid,  
Or find a fair jewel of the cold water grade.  
Then come to the rescue, and sign with your hand,  
The fair pledge of freedom, with the cold water band.  
We'll storm the old castle, and conquer our foe,  
And save our dear friends from ruin and woe.

**JUVENILE DEPARTMENT.****PICTURE GALLERY,**Scenes and Descriptions by the  
**Old Schoolmaster.**

My health is yet good, young friends, except through age and decrepitude I occasionally have a touch of the Rheumatism.

You will see below, a cut of an Eagle, holding the motto "E Pluribus Unum." This is inscribed on flags and various national affairs, and means "one from many," or although we are many, we are one. We have union in our objects, in peace, freedom, and our determination to defend our liberties from foreign invasion; and there are many, all the people of the United States, who are thus bound together by our laws and interests.

A circumstance occurred when a boy, which has fixed in my mind the above motto. As early as at the age of six years, having a taste for music, my father sent to Boston and purchased me a drum. On this I became quite a proficient. When I was twelve years old, heard of a drum for sale in a neighboring town, and obtaining from my father the use of his horse and sleigh, I crossed the pond and drove away about six miles, and succeeded in trading with the boy for his drum. The hull was painted, and had on it an eagle, and in his mouth, as in the present cut, the motto, "E Pluribus Unum." Supposing that this meant something, I knew of no one so likely to be able to explain it as Old Squire T—. So I made him a call, and sought a translation of these mystical words. Being so anxious to find out, I shall always remember his reply. "O," said he, "that means, we are one." I was then able to explain to all the boys the meaning of this motto on my drum.

Now it strikes me that it will be well for all my little readers to remember the motto, and the Old Squire's definition—"E Pluribus Unum." "We are One," and make an application of it as follows: Scholars at school, we are one. Boys at play, we are one, and must therefore be kind to each other, doing as we would be done by. Brothers and sisters at home, we are one. We love each other, and will lend each other our play things, and not be selfish. If we have any thing good to enjoy, we are one. And as to poor children about us, we are one—our wants are the same, and we are all created by one God, to whom we are accountable. But we have no space to enlarge.



With my drum and another boy who played the fife, we used to serenade the neighbors. We formed a boy's company, and enjoyed as we thought, a great deal of sport. At

thirteen years of age, I was the drummer for the company of the town, "served my country" at trainings, musters, &c.—Twenty years after, I saw the old drum stowed away in my father's garret. So much for "E Pluribus Unum."

The Eagle, you see, is the king of birds. He is no singer. He is an emblem on our banners, colors, ensigns and flags, of our strength and foresight. You will see him also in the head of this paper. He lives, it is said, to the age of more than a century.

Look here at this basket of flowers. As it is winter time, I suspect that they are false flowers, that is, made of wax, paper, &c. They sell such things in Boston at the auction rooms.



People buy them and take them home and place them on their mantle-pieces. There is something interesting about flowers. They smell so sweet that all like to possess them. They look so pretty that painters try to imitate them. But there is nothing musical about them, except when they are in full bloom. Then the busy bees serenade them as long as they contain any sweetness. They are like children who go down early to the grave. What a heavenly world would even this be, if every body in it were as peaceful, as lovely, and as innocent as "the flowers of the field." There is a world where innocence blossoms, and blooms, and sheds around its fragrance forever.

Although I am an old man, with my spectacles and grey hairs, still, some of my young readers may step off into eternity before me. Could I take you each by the hand, I would shake it well, impressing on your minds at the same time, as much as I could, the great importance of preparing to meet me in heaven, where the celestial breezes ever blow, and the trees bear fruit, and the river is the water of life, and the city is the dwelling place of the Most High: where age grows younger, where wisdom never faileth, and sorrow never comes. At the entrance of the heavenly dominion, you are charmed with the most exalted, most thrilling, most melodious, most harmonious, most subduing, most heavenly strains of music. Some persons, before they left this world, have said they began to hear the everlasting sounds.

Children, do you like the last part of this story?

THE OLD SCHOOLMASTER.

**ADVERTISEMENTS.****SACRED MUSIC.**

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## RESURRECTION.

H. M.

Altered from Fawcett.

Allegro.

A-wake, our drowsy souls, And burst the slothful band, The wonders of this day Our noblest songs demand: Aus-pi-cious

2 At thy approaching dawn,  
Reluctant death resigned  
The glorious Prince of life,  
In dark domains confined:  
Th' angelic host around him bends,  
And he amid their shouts ascends.

3 All hail, triumphant Lord;  
Heaven with hosannas rings;  
While earth, in humbler strains,  
Thy praise responsive sings;  
"Worthy art thou, who once wast slain,  
Through endless years to live and reign."

4 Gird on, great Prince, thy sword;  
Ascend thy conquering car;  
While justice, truth, and love,  
Maintain the glorious war;  
Victorious, thou thy foes shall tread,  
And sin and hell in triumph lead.

morn, thy bliss-ful rays Bright seraphs hail in songs of praise.



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## THE SINGING SCHOOL.

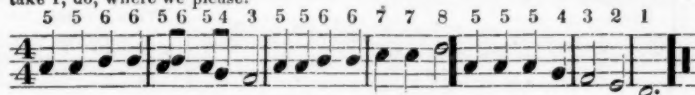
CONTINUED.

## EXERCISES IN THE SCALE.

(1) 5 3 4 | 5 3 4 | 5 8 7 | 6— || 4 3 2 | 4 3 2 | 5 5 4 | 3— || 1 1 1 | 8 7 6 | 5 6 4 | 3— || 4 3 4 | 5 6 7 | 8 1 1 | 1— ||

(2) 8 8 8 7 | 6 6 6 7 | 8 8 7 7 | 5— || 8 8 8 7 | 6 6 7 8 | 5 4 3 2 | 1— ||

(3) Here is an exercise written on the staff. It will be remembered that we can take 1, do, where we please.



QUESTIONS. Where is one? Where 3? Where 5? What kinds of notes?

(4) Here is a tune where 1, do, comes in the same place.



5 5 &c.

QUESTIONS. How much does a dot add to a note? Two dots?

(5) 8 8 8 7 | 6 6 6 7 | 8 8 7 6 | 5— || 8 8 8 7 | 6 6 7 8 | 5 4 3 2 | 1— ||

Dots indicate a repeat.

Repeat from the beginning.

(6) 1 3 5 8 | 7 6 5— || 8 6 5 3 | 6 6 5— || 1 3 5 8 | 7 6 5— || 6 6 5 3 | 2 5 1— ||

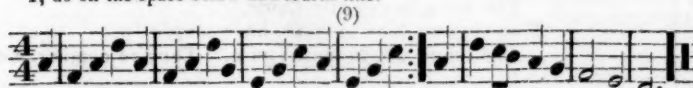
(7) 3 5 3 5 | 2 5 2 5 || 6 6 5 5 | 4 4 3— || 6 6 5 5 | 6 6 5— || 4 4 3 3 | 2 2 1— ||

Repeat what is enclosed between the dots.

(8) 1 2 3 | 4 5 6 | 5— || 4 3 4 | 2 3 4 | 3 3 2 | 3— || 5 6 5 | 4 3 2 | 1— ||

Repeat from the beginning.

1, do on the space below and fourth line.



5 3 5 8 5 3 5 8 4 2 4 7 5 2 4 7 5 8 7 6 5 4 3 2 1

A man of words and not of deeds, Is like a garden full of weeds. Is like &c.

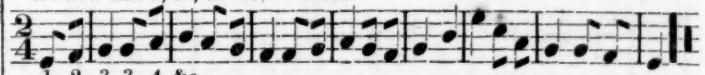
The counsels that are given in wine, Will do no good to thee or thine, Will do &c.

Figures 1 and 2 over music indicate that all under figure 1 should be sung before, and all under figure 2, after repeating—omitting all under figure 1 the second time.

(10) 1 1 3 3 | 2 2 4— | 3 3 6 6 | 5 4 3— || 3 3 6 6 | 5 7 8— ||

(11) 1 3 | 2 4 | 3 6 | 5 3 | 2 3 | 2— || 5 3 | 2 2 | 1— ||

We now take 1, do, on the lower line.



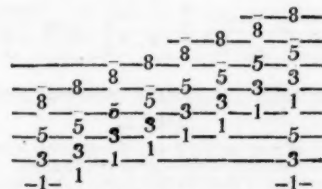
1 2 3 3 4 &c.

QUESTIONS. When 1 is on the lower line, where is 3? Where 5? Where 8?

We have already learned that we can commence with one, (do) on any degree of the scale. We next need to find out how many positions of the scale we can get by taking one, (do) on different degrees of the staff.

## Only Seven Ways of Applying the Scale to the Staff.

We will commence with the added line below the staff, and call that the first position.



1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th position.

When we get to the 8th position, the application of syllables are the same as the 1st. If we had a scale of nine sounds, we could have nine positions. If the scale had but four sounds, we could have only four positions. As there are seven sounds in the scale, we have seven positions. The number of lines, more or less, would, of course, make no difference.

Up to the present, it is supposed that nothing has been said in the school about clefs, or letters on the staff; and we recommend that nothing should be, until each position is well learned by all the scholars. If a teacher prefers, he may omit the following lessons, and turn to the book they use, and select a tune in the natural key, and without saying a word about flats, sharps, clefs, &c., say that the melody of the tune is in the 1st position. If scholars ask about the flats and sharps &c., tell them that those will be explained hereafter. Let the whole school sing the melody or leading part of the tune. Apply the words after singing by syllables, and give instruction in Elocution, &c. So proceed to learn the different positions.

ISMS.—Owenism, Fanny Wrightism, Fourierism, Communityism, and all such isms, never can stand. The leaders forget one grand truth, Man is a depraved being; and until thoroughly changed by the power of divine grace, his selfish principles will bring him in continual conflict with the interests of others.

NEW ENGLAND NEWSPAPERS.—According to Dickinson's Boston Almanac for 1845, the number of newspapers published in New England is 270—enough in all conscience to keep the people advised of the ways of the world and the wickedness of man.

## MAHALATH.

7s.

[FOR THE JOURNAL OF MUSIC.]

B. C. C.

*With Expression.* Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang. When Je - ho - vah's

Songs of praise, Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang. When Je - ho - vah's work be - gun,

work be - gun, When Jeho - vah's work be - gun, When he spake and it was done.

When Je - ho - vah's work be - gun, When he spake and it was done.

2 Songs of praise awoke the morn,  
When the Prince of Peace was born;  
Songs of praise arose, when he  
Captive led captivity.

3 Heaven and earth must pass away,  
Songs of praise shall ne'er decay;  
God will make new heavens and earth,  
Songs of praise shall hail their birth.

## CHAPEL.

8s &amp; 9s.

[FOR THE JOURNAL OF MUSIC.]

ARRANGED TO THE 1119th HYMN IN THE PSALMIST.

*Smooth.*

1 Weep not for the saint that as - cends To par - take of the joys of the sky; }  
Weep not for the seraph that bends With the worshipping chorus on high: } Weep not for the spirit now crown'd With the garland to martyrdom given;

2 But weep for their sorrows who stand And lament o'er the dead by his grave; }  
Who sigh when they muse on the land Of their homes far a - way o'er the wave; } And weep for the nations that dwell Where the light of the truth never [shone.

O, weep not for him: he has found His re - ward and his re - fuge in heaven.

Where anthems of peace never swell, And the love of the Lord is un - known.

## AMEN.

It is urged as a reason for pronouncing Amen, *Ah-men*, that in the performance of Oratorios, it is so pronounced by societies in this country and England. This argument however, loses its effect when we consider the difference between an Oratorio and church music. The object or design of the one is entirely reverse to that of the other.

In the Oratorio, the object is to exhibit the grandeur and beauty of Harmony and Melody; in other words, to make a splendid exhibition of music. And it is a notorious fact, that frequently the sense of sublime passages are rendered insipid by the ill adaptation of musical effect; and again, an unimportant sentiment in other cases is expressed in tremendous strains of the grandest harmony. Although composers generally pay attention to the things just named, still, the exhibition of music being the object, considerable allowance is made.

The word Amen is very important in such music, and in many of the best chorusses, both as it regards the sense, and especially in relation to the pronunciation of *a*, the first syllable. *A-men* occurring at the end, where the most power is wont to be exhibited, and the *a*, being applied to notes, measures and running passages, with increasing and redoubling power of harmony, it has been customary to violate the correct literary pronunciation of the word, giving to it the sound of *ah*, which is more open and broad, for the reasons already alluded to, to increase the musical effect. And even this position, of altering the true pronunciation for musical effect, might with propriety be disputed, and the composer be compelled to adopt some other words, or else to pronounce correctly such as are used in the performance. The best that can be made of the argument is, that in the performance of heavy music, where musical effect is the object, a license is taken to pronounce *A, Ah*, in the word Amen, which is a violation of correct pronunciation.

But in church music, the object is such as to render the reasons in the other case invalid. Here the object is not to exalt the music, but to render effective the sentiment. Here the music is not, or should not be composed or performed with particular reference to musical effect, but with special reference to devotion, and in a devotional manner. Church music uses the art as an instrument, and makes it subservient to promote the spiritual services of the Sanctuary. A fashionable, fastidious display of music and pronunciation is altogether inappropriate to the house of God. Pronouncing *Ah-men* in singing the praise of God is bringing in the display of the world into the sanctuary. It is like going to church in military uniform. The sound of *ah*, though a little easier than the sound of *a* in *a-men*, should not be substituted in church music for it. The minister says amen; the choir should sing amen. If they do not, they have the appearance of fastidiousness. It appears like "showing off," or as though they would correct the minister. Certain it is, if they sing *Ah-men*, every school-boy will know that the word is pronounced wrong. This bringing the fashion of the theatre and of musical societies into the church is bad policy, and should not be tolerated.

## Coming Home.

Harmonized by J. B. Packard.

TENOR.

1. The day has come the joyful day, At last the day has come, That saints and angels  
1st & 2d TREB. They're coming home, they're

2. The saints of God fresh courage take, Are strong in conquering prayer; the hosts of hell with  
BASS. They're coming, &c.

End.

Close with 2d strain.

joy display, O'er sinners coming home. They're coming home, they're coming home, Behold them coming  
home, Behold them coming home.

terror shake, While God displays his power. They're coming home, &c.

3. How beautiful on mountains' top  
The herald's feet appear,  
While tidings, blessed tidings, drop,  
The broken heart to cheer. They're coming, &c.
4. To all the region round about,  
The news has swiftly flown,  
That sinners deep in guilt, have sought  
And found what others spurn. They're coming, &c.
5. Back-sliders too, begin to view  
What traitors they have been,  
Confessing, ask, "what shall I do?  
A hell I feel within. They're coming, &c.

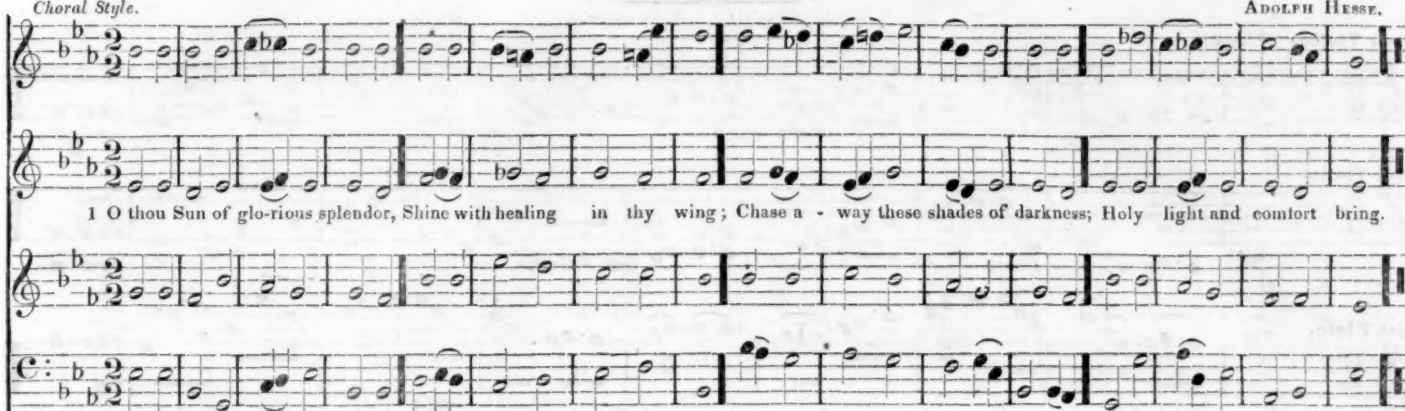


## MARSHMAN. L. M.

[FOR THE JOURNAL OF MUSIC.]

ADOLPH HESSE.

Choral Style.



2 Let the heralds of salvation  
Round the world with joy proclaim,  
"Death and hell are spoiled and vanquished,  
Through the great Immanuel's name."

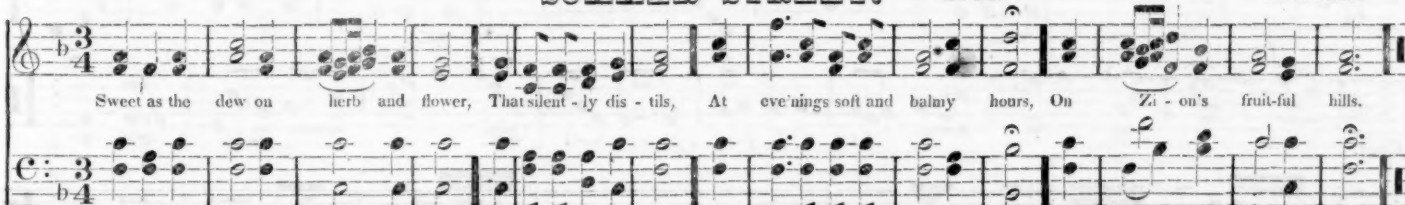
3 Take thy power, almighty Saviour;  
Claim the nations for thine own;  
Reign, thou Lord of life and glory,  
Till each heart becomes thy throne.

4 Then the earth, o'erspread with glory,  
Decked with heavenly splendor bright,  
Shall be made Jehovah's dwelling—  
As at first, the Lord's delight.

## SUMMER STREET. C. M.

[FOR THE JOURNAL OF MUSIC.]

S. NURSE.



## HYMN 2d.

1 Sweet is the prayer whose holy stream  
In earnest pleading flows;  
Devotion dwells upon the theme,  
And warm and warmer glows.

2 Faith grasps the blessing she desires;  
Hope points the upward gaze;  
And Love, celestial Love, inspires  
The eloquence of praise.

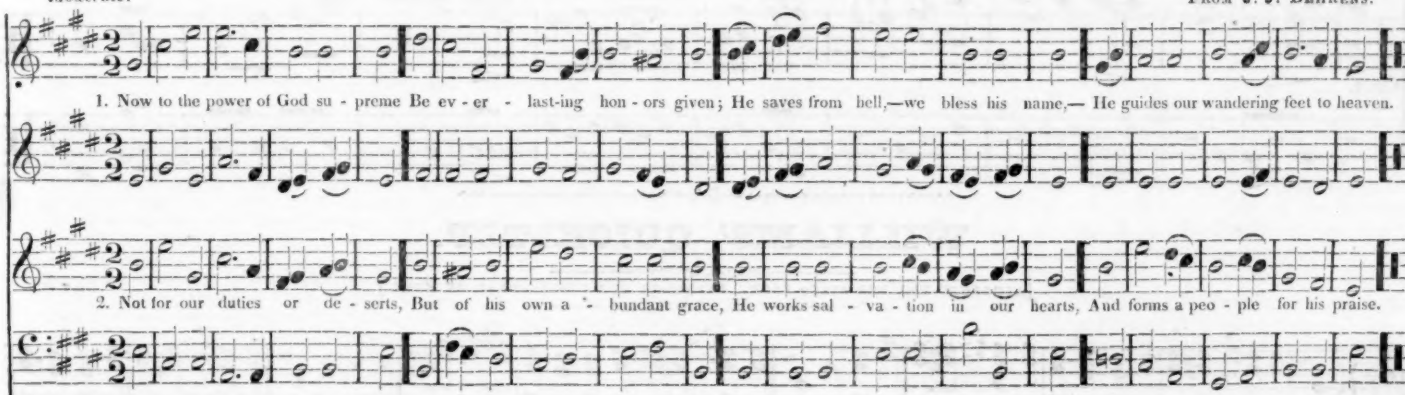
3 But sweeter far the still small voice,  
Unheard by human ear,  
When God has made the heart rejoice,  
And dried the bitter tear.

4 No accents flow, no words ascend;  
All utterance faileth there;  
But sainted spirits comprehend,  
And God accepts the prayer.

## OMBI. L. M.

FROM J. J. BEHRENS.

Moderato.



3. 'Twas his own purpose that begun  
To rescue rebels doomed to die;  
He gave us grace in Christ his Son,  
Before he spread the starry sky.

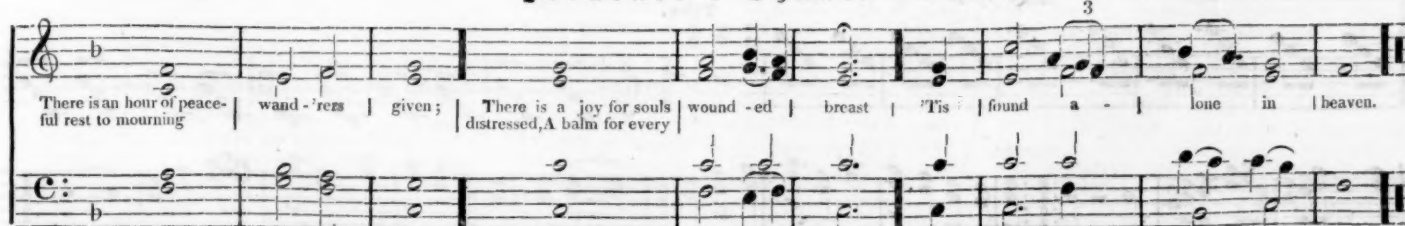
4. Jesus, the Lord, appears at last,  
And makes his Father's counsels known,  
Declares the great transaction past,  
And brings immortal blessings down.

5. He dies, and, in that dreadful night,  
Did all the powers of hell destroy;  
He rose, and brought our heaven to light,  
And took possession of the joy.

[FOR THE JOURNAL OF MUSIC.]

## Mourner's Chant.

BY A LADY.



2. There is a home for weary souls,  
By sins and | sorrows | driven,  
When tossed on life's tempestuous shoals,  
Where storms arise, and | ocean | rolls,  
And | all is | drear—but | heaven.

3. There faith lifts up the tearless eye,  
The heart no | longer | riven,  
And views the tempest passing by,  
Sees evening shadows | quickly | fly,  
And | all se- | rene in | heaven.

4. There fragrant flowers immortal bloom,  
And joys su- | preme are | given;  
There rays divine disperse the gloom;  
Beyond the dark and | narrow | tomb  
Ap- | pears the | dawn of | heaven.

## My Lodging's on the Cold Ground.

[FOR THE JOURNAL OF MUSIC.]

ARRANGED BY B. A. BURDITT.

1st. Violin. *Andante.*

2d. Violin. *p*

1st Flute. *p*

2d Flute. *p*

Basso Violoncello.

*Cres.*

*Cres.*

8 Va. *Cres.*

*Cres.*

*Cres.*

The musical score for "My Lodging's on the Cold Ground" is arranged for a full orchestra. It features five staves for the first section: 1st Violin, 2nd Violin, 1st Flute, 2nd Flute, and Basso Violoncello. The tempo is marked "Andante". The key signature has one flat (B-flat). The score includes dynamic markings such as *p* (piano) and *Cres.* (crescendo). The notation includes various musical symbols like notes, rests, and slurs.

## WILLIAMS' QUICKSTEP.

[ARRANGED FOR THE PIANO FORTE, EXPRESSLY FOR THE JOURNAL OF MUSIC.]

*Fine.*

The musical score for "Williams' Quickstep" is arranged for piano forte. It consists of four staves. The key signature has one flat (B-flat). The score includes various musical symbols like notes, rests, and slurs. The word "Fine." is written above the third staff.